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tion of that region, have of course been unable to fill their depleted stocks from abroad and are obliged to withdraw almost all foreign samples from the market. The French factories which existed in considerable numbers in the vicinity of Lille and Liege, are now inactive and partly destroyed, while many workmen from the mills in other parts of the country have gone to the front, as a result of which the industry is practically paralyzed throughout France. The English factories are not so seriously affected, but their output has been somewhat diminished, and they cannot pretend to fill the place of the inactive continental mills. The closing of European sources is a circumstance of which American manufacturers are preparing to take advantage, and a distinct improvement in the output of our national looms may be expected as one of the better things growing out of the war. The First National Convention of Silk Manufacturers, recently held at Paterson, was enthusiastically attended, one of the features of the meeting being a loan exhibition of historic textiles arranged in the City Hall, to which many museums, private collectors and dealers contributed. The interest of the manufacturers in the finer productions of the past has been constantly growing, and it is in response to this that the Museum has organized the exhibition just opened. . . .

"An illustrated catalogue of the exhibition has been issued, as detailed in its references as circumstances permitted. It gives a resumé of the history of weaving in its various aspects, and has been prepared in the hope that it will serve not only as an aid to visitors who may see the exhibition, but also as a compact book of reference for future use. Besides the catalogue, post cards of some of the finer fabrics in the Museum collection are on sale."

The Bulletin of the Metropolitan Museum.

**EMPLOYMENT
FOR
ART WORKERS** One of the great problems of development in connection with the upbuilding of art in this country is provision of a livelihood in this field. The Alliance Employment Bureau of 64 Madison Avenue, New York City, gives good assistance in this direction. It was organized in 1890 for the purpose of placing

girls in carefully investigated factories and offices. At that time no other organization was doing this work and many girls came to the Bureau because they knew that its places were investigated. Soon the girls and women began to bring their brothers and it was necessary to organize a Boys' Department. This Department places boys between the ages of fourteen and eighteen, the aim being to get them "started right." About ten years ago art workers began to apply and in 1907 the Art Workers' Department was organized. The policy which had governed the Bureau in its other departments was applied here, and the workers in commercial art are placed only after a careful investigation of the opportunities offered. Since the opening of the Art Workers' Department men and women have been placed in the following lines: Fashion work, design, advertising, art novelties, coloring, etc. Boys have been placed in the offices of architects and with engravers and lithographers. The Bureau also secures work for contracting colorists and for artists who do special order work in their own studios.

The young women who are graduated from the art schools are sometimes lacking in business experience, and the Bureau has advised a number of them to take places with fashion illustrators as apprentices without salary. These young women are helped by the valuable criticism of experienced workers and receive a salary just as soon as their work warrants it. The progress of these apprentices is carefully watched by the Bureau, and care is taken to protect their interests. Indeed, the Bureau, in all its departments, finds employers willing and eager to cooperate if only they can be assured of desirable workers.

The Alliance Employment Bureau is semi-philanthropic, any deficiencies in its running expenses being met by subscriptions and donations from those interested. The charges to its applicants are nominal, being only 10 per cent. of the first week's salary for all places paying under \$10 a week, and 20 per cent. for all places paying \$10 a week or more. The fee for special order work is 10 per cent. of the amount of the first order.

The Art Workers' Department aims to be

of service to its applicants not only by placing them, but also by notifying them of art exhibitions and by encouraging them to take advantage of evening courses in art schools. The aim of the whole Bureau is to help those who come to it in every possible way.

ART IN TOLEDO

An exhibition of sculpture by May Elizabeth Cook, was shown in the sculpture court at the Toledo Museum of Art during December. Miss Cook is a young American who, while a student under Paul Bartlett, in Paris, was honored by having her work shown on the honor line in the Paris Salon. She has also been represented in the Exhibition Internationale, Paris, Panama Exposition, Exhibition of Women Sculptors, New York, Exhibition of American Federation of Arts and the National Museum, Washington, D. C.

Another interesting December exhibition at the Toledo Museum was a collection of paintings by Alexis Jean Fournier, who spent many years in the little village of Barbizon, absorbing the atmosphere that pervades the homes and haunts of the great French Masters of the Barbizon School.

The special attractions at the Toledo Museum for January will be an exhibition of paintings by Robert Henri, the travelling show of the Guild of Boston Artists, made up of paintings, miniatures and bronzes, and a loan collection of paintings by old and modern masters of Europe.

AN EDUCATIONAL MUSEUM OF THE ARTS

In a lecture on "An Educational Museum of the Arts" delivered in Washington before the Art and Archaeology League of that city, Henry Turner Bailey, of Boston, presented some suggestions that were both novel and engaging.

As a teacher his interest has been aroused by the possibility of giving visual instruction through an orderly and chronological exhibit. The museum that he would like to see established, not merely here, but in every prominent city, must have as its chief feature a hall 500 feet long, the floors and walls of which are to be crossed by lines one inch apart, each of which will stand for a year in time. The hundredth line

in every instance is to be red, thus marking the centuries, of which there will be represented 40 B. C. and 20 A. D. Running lengthwise of this hall are to be three show-cases, one in the center, one on each side. In the middle one will be models of representative architecture all made to the same scale, one-sixteenth inch to the foot—first the Pyramids, then the Hall of Karnak, then the Parthenon, Cologne Cathedral, St. Peter's at Rome, and other important structures, and finally, the Woolworth Building in New York—a sequence beginning, Mr. Bailey said, with a mere piling up of stone in which material was supreme and ending with matter fully charged with spirit. Each of these should be placed at precisely the right spot on the scale of years. The wall-case on one would contain ships and other means of transportation and implements of warfare from the earliest time to today; the case on the opposite side the tools of art, or rather, of the arts. Over the first case on the wall would be placed the life lines of great rulers and conquerors; over the second, on the other wall, the life lines of the great artists.

At a glance almost, in such a hall, the evolution of art in relation to the history of man would be demonstrated, and in passing its length one would naturally follow the course of time from the earliest record we now possess to today.

Besides this main hall Mr. Bailey proposes for the "educational museum of the arts" of the future numerous halls, smaller in dimensions, each devoted to a single subject—one, for instance, to portraits, another to jewelry, a third to pottery, etc. In these collections would be reproductions as well as originals, which would be arranged chronologically. An innovation would be penny-in-the-slot machines under the most important exhibits, from which those of inquiring minds might obtain a card giving a reproduction of the exhibit and telling wherein lay its real interest and merit. Mr. Bailey believes that a great many people go to art museums today eager to admire, but lacking expert guidance and sufficient knowledge, leave feeling bewildered and confused.

Much still remains, however, to be done, and Mr. Bailey's suggestions are both timely and interesting.